



















THE  
GAELIC PSALM TUNES OF ROSS-SHIRE

AND THE NEIGHBOURING COUNTIES.

THE HARMONY AND INTRODUCTORY DISSERTATION,

BY

JOSEPH MAINZER.



EDINBURGH:

WILLIAM OLIPHANT & SONS, AND JOHN JOHNSTONE.

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## PREFACE.

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THE Melodies to which the Psalms are sung in the Gaelic Churches of Ross-shire and Sutherland, have been, till lately, almost entirely unknown, and have scarcely ever reached beyond the limits of the parishes where they are sung. They were published by me for the first time in 1844.\* A great deal of attention has since been paid to them; and, at the opening of the General Assembly of the Free Church in Inverness, they were sung by the assembled multitude, and produced that astonishing effect, which their sacred character, and the deep religious feeling of which they are a most poetical expression, can hardly fail to do wherever they are heard. Whatever strains call forth

such effects, they deserve to live. Their unknown origin, their association with the religion of the inhabitants of the remotest north of Great Britain, their peculiarly wild, simple, yet touching character, render them still more interesting to us, and enhance their value as specimens of the popular music of the Celts.

For fuller information, I have only to refer to the larger edition, wherein the present Tunes have been published, with an accompaniment for the Piano; and letters from ROBERT BROWN, Esq.; Dr MACKAY of Dunoon; the Rev. Mr M'LEOD of Logie Easter; and with an introductory<sup>d</sup> dissertation, regarding their application in public worship, their antiquity, origin, and character.

We may say, in regard to the correctness of the tunes, that we have con-

\* Gaelic Psalmody of Ross-shire and the Neighbouring Counties, with an Introductory Dissertation, by JOSEPH MAINZER. Edinburgh: John Johnstone.

## PREFACE.

scientifically adhered to the manner in which the people sing them in the northern highlands. It is, however, to be expected that, in this kind of musical production, invented and sung by the people, differences would occur in the different parts of the country. *Still* especially seems to have undergone considerable changes. We add therefore a second edition, for which we are indebted to the kind communication of

the Rev. THOMAS M'LAUCHLAN, Free Church Minister of Gorthleck.

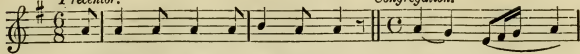
To the tune, which in the Highlands is called *London*, we have given no place, neither in this nor in our larger edition. Its monotony would not be an ornament to either; we follow, therefore, the people who, in public and private worship, have almost everywhere condemned it to silence and oblivion.

JOSEPH MAINZER.

DUNDEE.

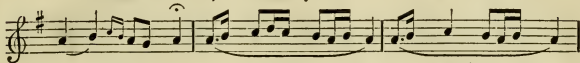
*Precentor.*

*Congregation.*



Is toigh leam Dia, air - son gu'n d'eisd  
I love the Lord, be-cause my voice

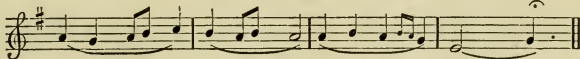
Is toigh  
I love



learn  
the

Dia,  
Lord,

air - - - - -  
be - - - - -



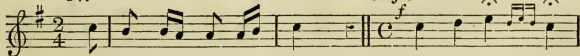
- - son
- cause

gu'n  
my

d'eisd  
voice

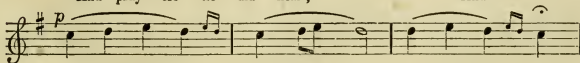
Pr.

*Congn.*



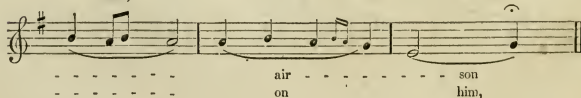
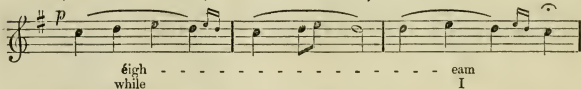
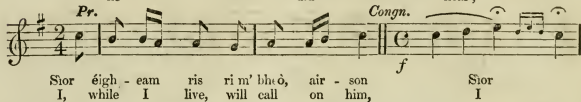
R i m' ghuth, 's ri m' ur - nuigh fos,  
And pray - ers he did hear ;

Rim'  
And



ghuth	- - - - -	's ri m'
pray	- - - - -	ers

# DUNDEE—CONTINUED.



# DUNDEE—CONTINUED.

*Pr.* *Congn.*

Gu d' chrom e rium a chluas. Who  
Who bow'd to me his ear.

chrom bow'd e to rium me a his chluas. ear.

## FRENCH.

*Pr.* *Congn.*

Tha ann an Si - on feith - eamh ort, Praise waits for thee in Si - on, Lord: Tha ann Praise waits

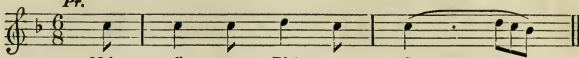
an for Si - - - - - thee

# FRENCH—CONTINUED.



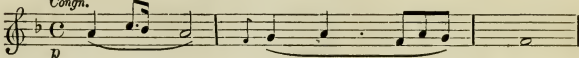
on in feith- Si- - - - - -eamh ort,  
in Si- - - - - - on, Lord:

*Pr.*

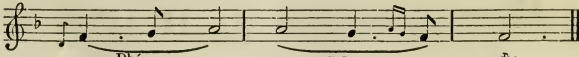


Mol - - adh, a Dhé, gun dh;  
To thee vows paid shall be.

*Congn.*

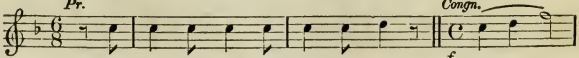


*p* Mol - - - - - adh, a  
To thee vows



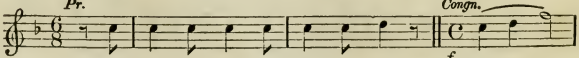
Dhé paid gun shall dh:  
paid shall be.

*Pr.*



'S ann duit a dhìol - ar fòs gu pailt,  
O thou that hear - er art of pray'r,

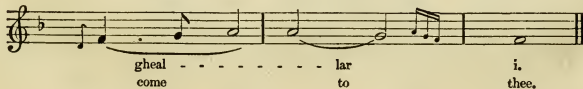
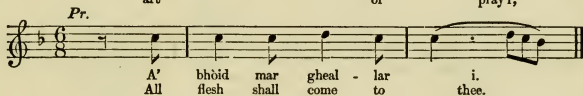
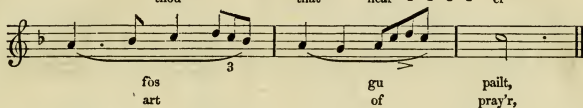
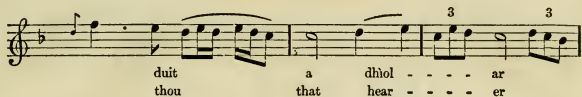
*Congn.*



*f* 'S ann O



# FRENCH—CONTINUED.



# STILT.

*Pr.* *Cogn.*

O mol - aibh Dia, oir tha e maith ;  
O praise the Lord, for he is good ; O

mol - - - - aibh Dia, oir  
praise the Lord, for

praise the Lord, for  
p 3 tha e maith ;  
he is good ;

*Pr.*

Sior mhair - eann trà - - cair Dhé.  
His mer - cy last - - eth ever.

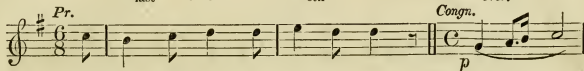
Sior mhair - - - - eann  
His mer - - - - cy

# STILT—CONTINUED.



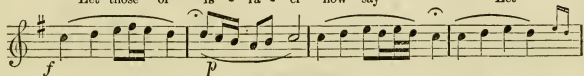
trò - - - - - 3 - - - - - cair  
last - - - - - eth

Dhè.  
ever.



Ab - radh clann Is - ra - el a - nis,  
Let those of Is - ra - el now say

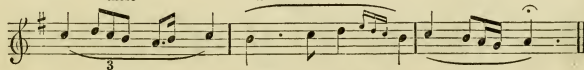
Ab - - -  
Let



radh  
those

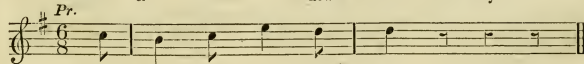
clann  
of

Is - - - - - ra - - - - -  
Is - - - - - ra - - - - -



- - - - - 3 - - - - - eil  
- - - - - el

a - - - - - nis,  
now say



Gur buan a ghràs gach ré.  
Iis mer - cy fail - eth never.

# STILT--CONTINUED.

*Cogn.*

*p* Gur His buan mer - - - - - a cy

ghràs fail - - - - - gach eth ré. never.

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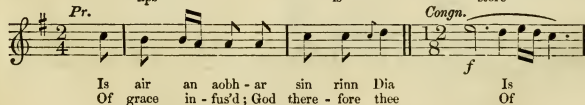
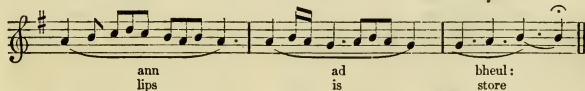
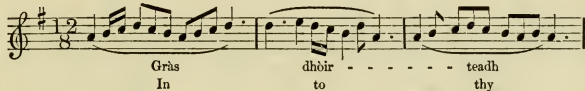
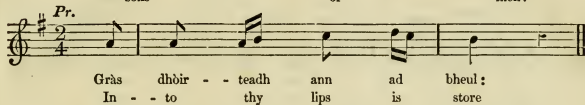
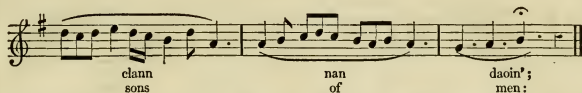
## ELGIN.

*Pr.* *Cogn.*

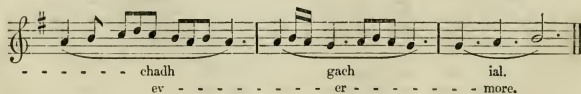
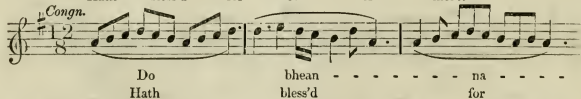
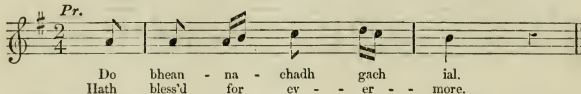
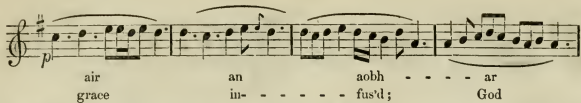
Is mais - ich' thu na clann nan daoine'; Is  
Thou fair - er art than sons of men: Thou

mais - - - - - ich' thu na  
fair - - - - - er art than

# ELGIN—CONTINUED.

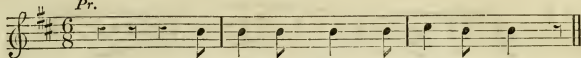


ELGIN—CONTINUED.



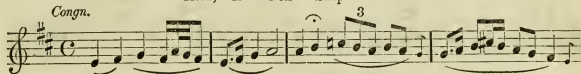
# MARTYRS.

*Pr.*

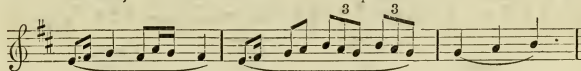


Éisd, aodh - air Is - ra - eil, a stiùir  
Hear, Is - r'els Shép - herd! like a flock

*Cogn.*

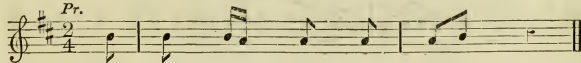


Eisd, aodh - - air Is - - - ra - - -  
Hear, Is - r'els Shép - - - - - herd!



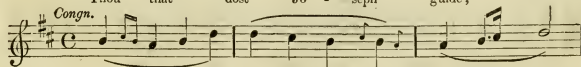
eil, a stiùir  
like a flock

*Pr.*



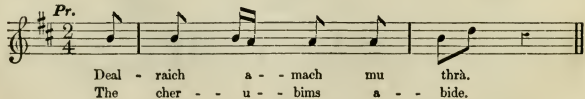
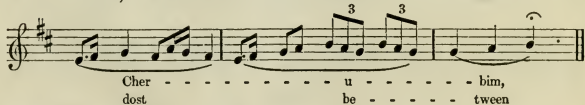
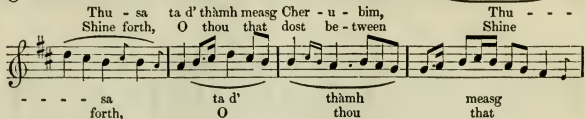
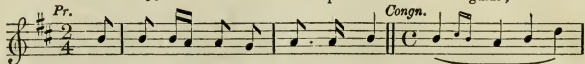
Io - seph mar threud le d' làimh,  
Thou that dost Jo - seph guide;

*Cogn.*



Io - - - - - seph mar  
Thou that dost

# MARTYRS—CONTINUED.





# MARTYRS—CONTINUED.

*Congn.*

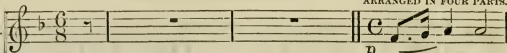
Deal - - - - - raich a - - - -  
The cher - - - - - u - - - -

- - mach mu thrä.  
- - bims a - - - - - bide.

# FRENCH.

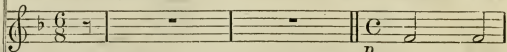
ARRANGED IN FOUR PARTS.

1st TREBLE.

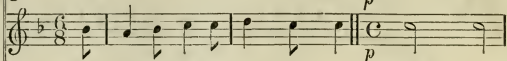


Praise waits

2d TREBLE.

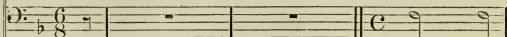


TENOR.



Praise waits for thee in Si - on, Lord, Praise waits

BASS.



for thee - - - f

for thee - - - f

3 f

# FRENCH—CONTINUED.

*p* in Si - - - - on, Lord,

*p* in Si - - - - on, Lord,

To thee vows paid shall be.



# FRENCH—CONTINUED.

First system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains a melody starting with a piano (*p*) dynamic. The lyrics 'To thee vows' are written below the staff, with 'To' and 'thee' under a slur and 'vows' on a separate note. The second and third staves are also in treble clef with a key signature of one flat and common time, but they contain whole notes and are marked with a pianissimo (*pp*) dynamic. The bottom staff is in bass clef with a key signature of one flat and common time, also containing a whole note and marked with a pianissimo (*pp*) dynamic. The lyrics 'To thee vows' are repeated below this staff.

Second system of musical notation. It consists of four staves. The top staff is in treble clef with a key signature of one flat and common time. It contains a melody starting with a piano (*p*) dynamic. The lyrics 'paid shall be.' are written below the staff, with 'paid' and 'shall' under a slur and 'be.' on a separate note. The second and third staves are also in treble clef with a key signature of one flat and common time, but they contain whole notes and are marked with a pianissimo (*pp*) dynamic. The bottom staff is in bass clef with a key signature of one flat and common time, also containing a whole note and marked with a pianissimo (*pp*) dynamic. The lyrics 'paid shall be.' are repeated below this staff.

# FRENCH—CONTINUED.

O thou that hear - er art of prayer

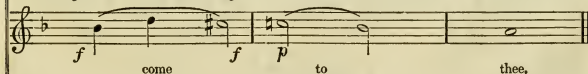
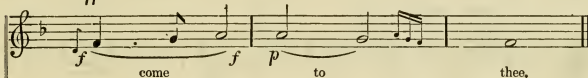
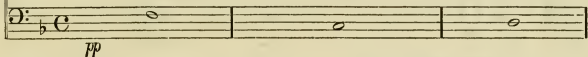
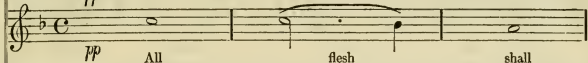
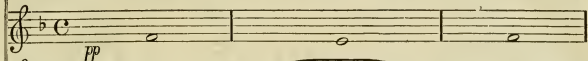
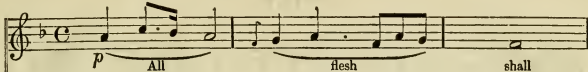
thou that hear - - - - er

# FRENCH—CONTINUED.

First system of musical notation, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat). The first staff begins with a piano (*p*) dynamic and contains a triplet of eighth notes. The lyrics "art of prayer" are written below the second, third, and fourth staves respectively. The second staff also begins with a piano (*p*) dynamic and contains a triplet of eighth notes. The third staff begins with a piano (*p*) dynamic and contains a half note. The fourth staff begins with a piano (*p*) dynamic and contains a half note. The lyrics "art of prayer" are written below the second, third, and fourth staves respectively.

Second system of musical notation, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (B-flat). The first staff begins with a piano (*p*) dynamic and contains a half note. The lyrics "All flesh shall come to thee." are written below the second, third, and fourth staves respectively. The second staff begins with a piano (*p*) dynamic and contains a half note. The third staff begins with a piano (*p*) dynamic and contains a half note. The fourth staff begins with a piano (*p*) dynamic and contains a half note.

# FRENCH—CONTINUED.



# STILT.

O mol aibh Dia,  
 oir tha e maith. Sior  
 mhair-eann trò-cair Dhé.  
 Ab-radh clann Is-  
 ra-èil a-nis, Gur  
 buan a ghràs gach ré





